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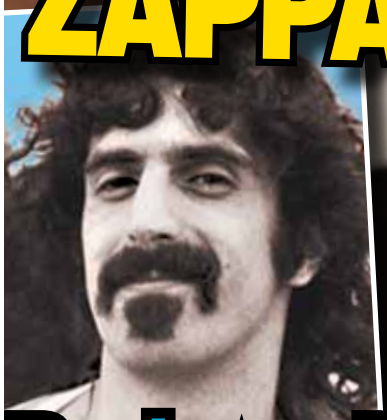
Howard KAYLAN
OF THE TURTLES AND FLO & EDDIE

TALKS ABOUT
FRANK ZAPPA



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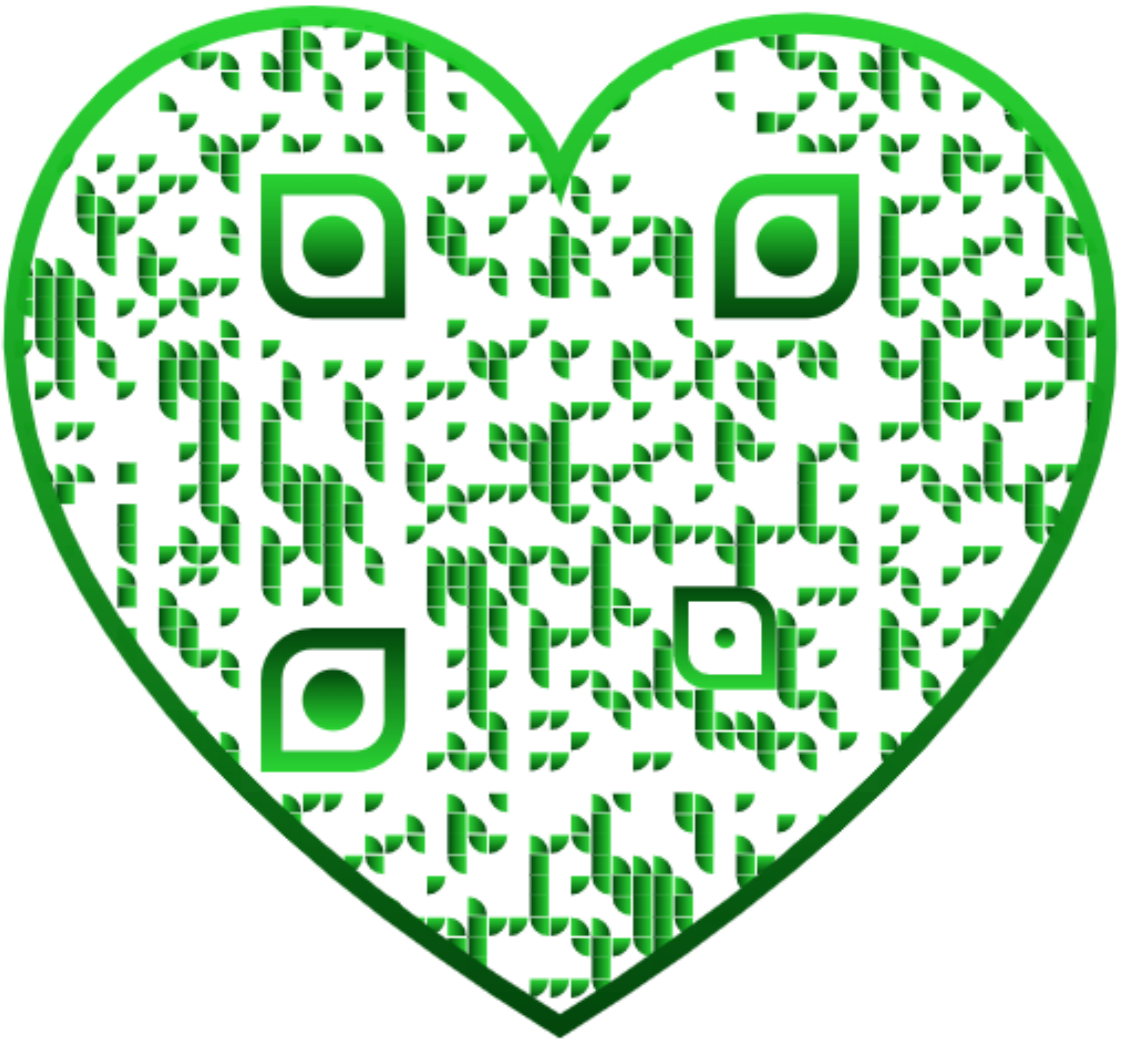

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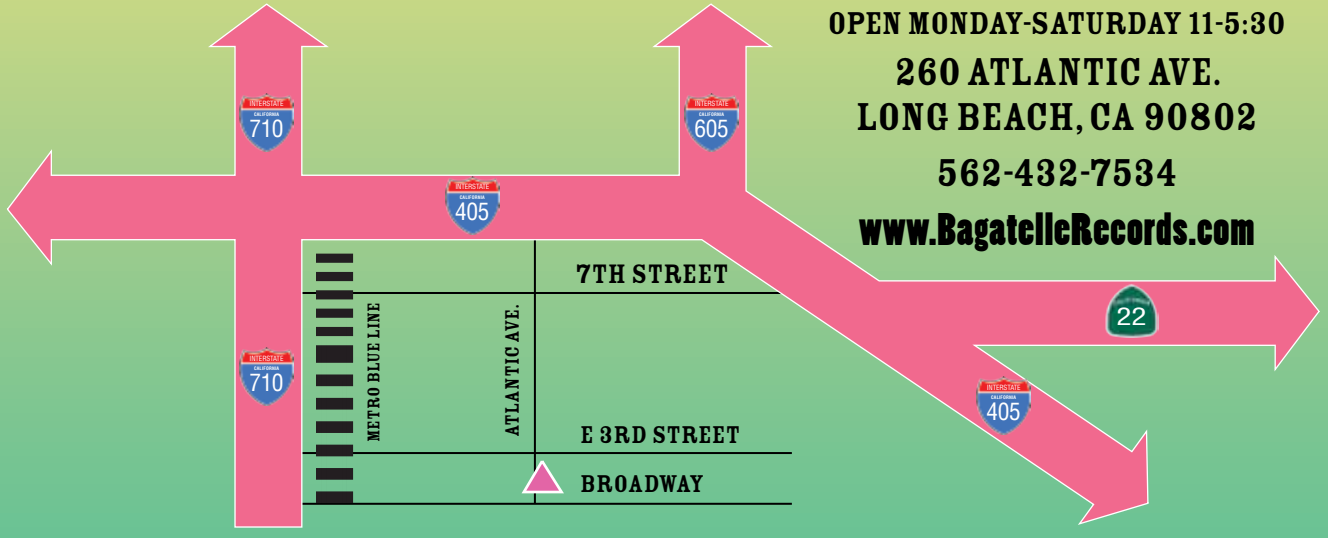

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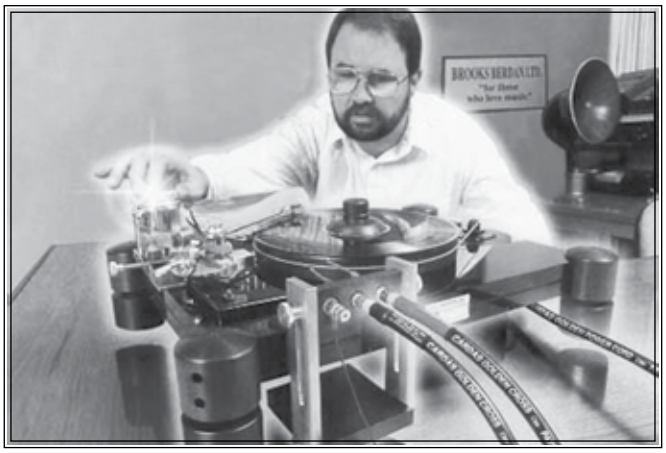

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RECORD COLLECTOR NEWS
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Volume 4 Number 2, July-August 2011

Jim Kaplan – Publisher

Contributors
Greg Burk, Deke Dickerson, Marilyn Fernando, Ron Garmon, Cary Ginell, Joe Goodman, Ralph Hulett, Seth Kasselman, Harvey Kubernik, Dennis Leonis, Armand Lewis, Amy Lyons, Greg McWhorter, Richard Morris, Peter Palmiere, Steve Propes, Suzanne Rush, Robby Russell, Michael Sigman, Neal Skok, Dean Smokoff, David Thomson, Richie Unterberger, Jeb Woodhouse, Tony Scott Zubia
Japanese Translation: Keiko Thang

Design
Suzanne Rush

Advertising
818-30V-INYL
818-308-4695
FAX: 818-827-4776

Editorial
818-30V-INYL
818-308-4695

Calendar
818-30V-INYL
818-308-4695

Just to schmooze
818-30V-INYL
818-308-4695

Email
jim@recordcollectornews.com

Website
www.recordcollectornews.com

Address
Record Collector News
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"I read just today, one out of every 10 men is important. Then I realized I read it wrong and I want back and it said one out of every 10 men is impotent. I don't know how I... Jesus... I left the r out."
–Tom Waits - Glitter and Doom Live-Tom Tales

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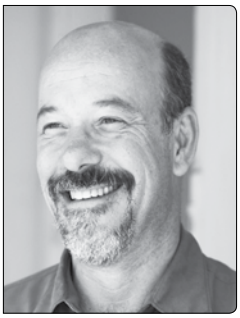

Whole Lotta Record Shows

Make some time on Thursday for Jeff Simmons' was the email I got from Harvey Kubernik. You bet I did. Simmons is working with fellow Zappa alum Howard Kaylan on an album for the record label Blue Fox Records. Working title is *Midnight After Treatment*. Blue Fox Records is the same company who recently reissued Simmons' classic *Lucille Has Messed My Mind Up*. Jeff Simmons is a tremendously talented guy who in the late '60s, at age 18, was thrust into Frank Zappa's world of L.A. Rock and through it all remained true to his music. This dude is so serious about playing music he actually quit the Mothers of Invention because he didn't want to run around in a dress when they were filming *200 Motels*. And then they dedicate the album to him? And then Frank hires him back? His story is unique and we're going to have to explore it in detail right here in the pages of **RCN** real soon. All I can say at this point is within 10 minutes of meeting Jeff Simmons we were quoting obscure Zappa lyrics to each other.

Thank you Jeff Simmons, you made little drummer boy from Woodland Hills Jimmy Kaplan's year when you jammed with the Krowny Ripps on "Wino Man."

So if you're reading this, your homework is to go out and get that *Lucille Has Messed My Mind Up* CD. Check it out because there will be a test.

SAVE THE DATE

Saturday July 9 *Record Collector News*, KLOS 95.5 and the Sunset Strip Business Association present the **Sunset Strip Record Swap** at the former Tower Records parking lot. It's going to be a rocking good time. 12–6pm. Early bird admission $15, or $10 with canned good noon–2pm. After 2pm IT'S A FREE CONCERT, MAN, IT'S A FREE CONCERT. I mean, record show.

SAVE ANOTHER DANG DATE

Saturday August 20. It's the return of the son of the **West Side Record Show!** That's right! Saturday from 8am–2pm at the Veterans Memorial Teen Center, 4117 Overland Ave, Culver City, right at the corner of Culver and Overland and sponsored by *Record Collector News*.

continued

MIKE DILLON

Tower Records' Sunset Boulevard store, their former flagship location closed in December of 2006, will be the site of the Sunset Strip Record Swap on Saturday, July 9 from 12–6 pm.

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Pre-Show Banquet • Saturday, August 13, 2011

Silent Auction Preview & Bidding (for Banquet Attendees Only) - Starts at 5:00 p.m.
Dinner - 6:00 p.m. (Guest Speaker/Program Immediately Following)

This year we are honored to have Clara Deck as our guest speaker. Ms. Deck is Senior Objects Conservator at The Henry Ford in Dearborn, Michigan. The Henry Ford is the nation's largest indoor/outdoor museum, and while automobiles are a major part, the museum also includes a vast collection of phonographs and a recreation of Edison's original Menlo Park Laboratory, at Greenfield Village. Ms. Deck's presentation will focus on how the phonograph program lives and amazes visitors throughout the year, in part through the daily operation of an original Bergmann tinfoil phonograph. She will share with us Henry Ford's legacy, the museum's founding principles, the relevance of its mission today and the challenges of conservation ethics.

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continued

MORE SHOWS!

T.H.E Show Newport Beach, the high-end audio show held June 3-5, was an amazing success. Bob Levi of the L.A. OC Audio Society and Richard Beers of T.H.E Show Las Vegas teamed up and produced what many are calling the best high-end audio show EVER. Attendance, estimated at 6,000, blew everyone away. From my perspective the whole weekend was about great sounding equipment, great music including wonderful live sets all afternoon and meeting people everywhere you turned. By Sunday afternoon everyone was just grinning. Looking forward to next year's show!

The 45th Annual Association of Recorded Sound Collections Conference was held in Los Angeles May 11-14. Three days of seminars on "Audio Archives 101: Identification, Organization, Preservation", "The National Jukebox," Ethnographic Sound Archives and my favorite "Preserving and Protecting the Frank Zappa Archives presented by the one and only Gail Zappa and her vaultmeister/ drummer extraordinaire Joe Travers. The whole event was amazing and about as geeky as I have ever gotten. Ever.

Running out of room now. So thank you to Gary Strobl and Henry Diltz for the Zappa/Flo and Eddie/Howard Kaylan photos.

What have I been listening to on vinyl? Glad you asked. Two brand new releases and a few reissues. Here's the list;

Booker T Jones - *The Road from Memphis* on Anti Records

Warren Heynes - Man In Motion on Stax

Duke Ellington - *The Nutcracker Suite* on Pure Pleasure

Cat Stephens - *Tea For The Tillerman* on Analogue Productions

Fleetwood Mac – *Rumours* 45RPM on Analogue Productions

Herbie Hancock - *Maiden Voyage* 45RPM on Analogue Productions

Out of room.

Peace. RCN

Jim Kaplan

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Rhino Records Pop-Up Store Delivers Unique Reunion Concerts

PHOTOS: MYLES REGAN

June's Rhino Records' Pop-Up store featured live reunion perfomances by (1-2) Everpresent Fullness and (3-4) The Crawdaddy's.

BY DOMENIC PRIORE

In an environment where events like Record Store Day have brought back the notion of getting out and shopping at indie platter parlors, former Rhino co-owner, and now Shout Factory! President, Richard Foos hit on the idea of having a "Pop-Up" version of the old Rhino Records shop to benefit the Music Cares Foundation — an outgrowth of The National Academy of Recording Arts and Sciences (NARAS) dealing with human service issues that directly impact the health and welfare of the music community. Well-chosen, nightly live music (along with records) was the lure, and two reunion shows were of specific note.

Drawing all the way back to an era when Sunset Strip was actually a valid music center (1965/1966), on Sunday, June 12, 2011, former White Whale recording artists, The Everpresent Fullness, came together for the first time since 1966.

The group finally had their music properly compiled on the 2003 Rev-Ola CD *Fine and Dandy: The Complete Recordings*. It was a first-time release for their 1965 version of "It's All Over Now, Baby Blue" – a pre-White Whale recording – which could easily have been a breakout hit for the group in '65. Their would-be A-side "Fine and Dandy" was another "miss" done for White Whale, quickly withdrawn when the old man songwriter threatened suit because he disdained the cool tin-type piano/Lovin' Spoonful-worthy arrangement.

These were played at Rhino by original Everpresent Fullness members Tom Carvey (vocals/guitar), Paul Johnson (lead guitar), Steve Pugh (bass) and the talented all-gap filler Steve Stanley replacing original member Jack Ryan on autoharp and vocals, with Scott Lund behind the drums. Everything was re-produced on stage as close to original as possible, with great integrity and the same kind soul that went into the 1965-66 recordings. Another hit '60s sound was re-created on "Darlin' You Can Count On Me" which was also compiled on *Happy Together: The Very Best of White Whale and* "The Way She Is"... an exclusive Warren Zevon number given to The Everpresent Fullness when the young male vocalist of label mates Lyme & Cybelle was considered a "staff songwriter" (also penning "Like The Seasons" and "Outside Chance" for The Turtles). This poppy number offset the deep Folk-Rock of a group who had recorded "I Know My Rider" well before The Grateful Dead.

Something that really caused a buzz was a reunion of The Crawdaddys, who formed in San Diego during 1978 in the wake of The Jam and all that return-to-early-'60s action that busted out of the first punk rock era. L.A. Weekly ballyhooed their Sunday, May 29 appearance at the Rhino Pop-Up Store in "Falling James Gig of the Week"... not an easy number one to accomplish in such a big town, and this was for something that was to have been a warm-up show prior to a short tour of Spain.

Lead vocalist and harmonica man Ron Silva doubled on guitar, Keith Fisher added his Ray Charles-like Wurlitzer riffs (doubling the electric piano with Vox organ), Peter Miesner added his "Jimmy Page – Session Man" lead guitar parts and both, original bass man Mark Zadarnowski, and drummer Gordon Moss (who replaced late original Crawdaddys drummer Dan McLain aka Country Dick Montana of Beat Farmers fame) completed the lineup.

The Crawdaddys released their rough 'n' ready debut album *Crawdaddy Express* on Bomp Records subsidiary Voxx in 1979, then were seemingly shot out of a cannon on two magnificent 7-inch releases (a single and an EP) in 1980 — these were later added to the CD. Shortly thereafter, their wild Brian Jones look-alike harmonica player Steve Potter, left the group, but future *Ugly Things* editor Mike Stax would join. After a few lineup shifts, the1981 lineup that reunited this year was set. During those tumultuous times, The Crawdaddys recorded one of the best LPs ever done with a vintage sound: *Here 'Tis*, released post-breakup on Voxx in 1986. When they returned in June, 2011, numbers like "Let The Good Times Roll," "Groovin'" and "You Got What I Want," instantly propelled The Crawdaddys right back into their proper place as one of the most powerful R&B and/or rock 'n' roll bands on the planet. RCN

Domenic Priore is the author of Riot on Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood

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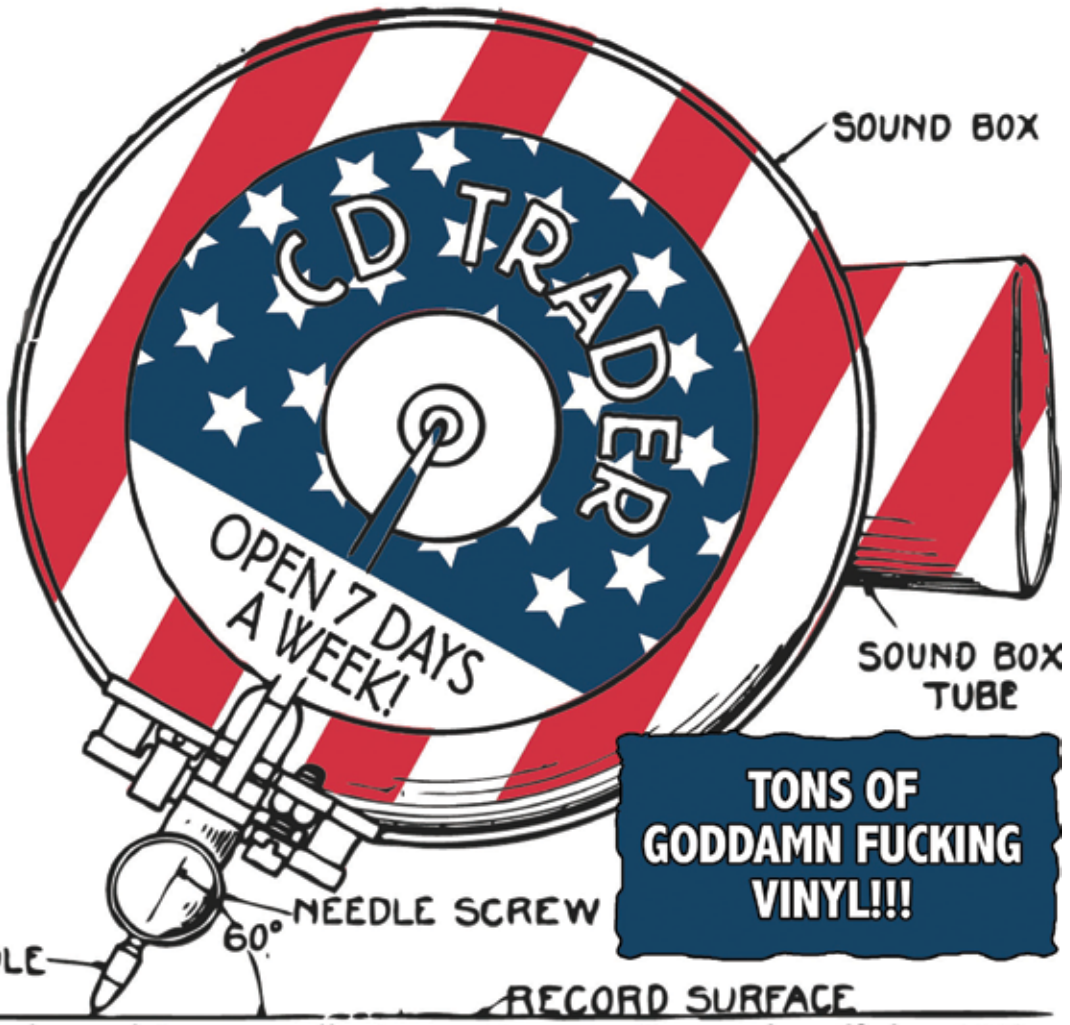

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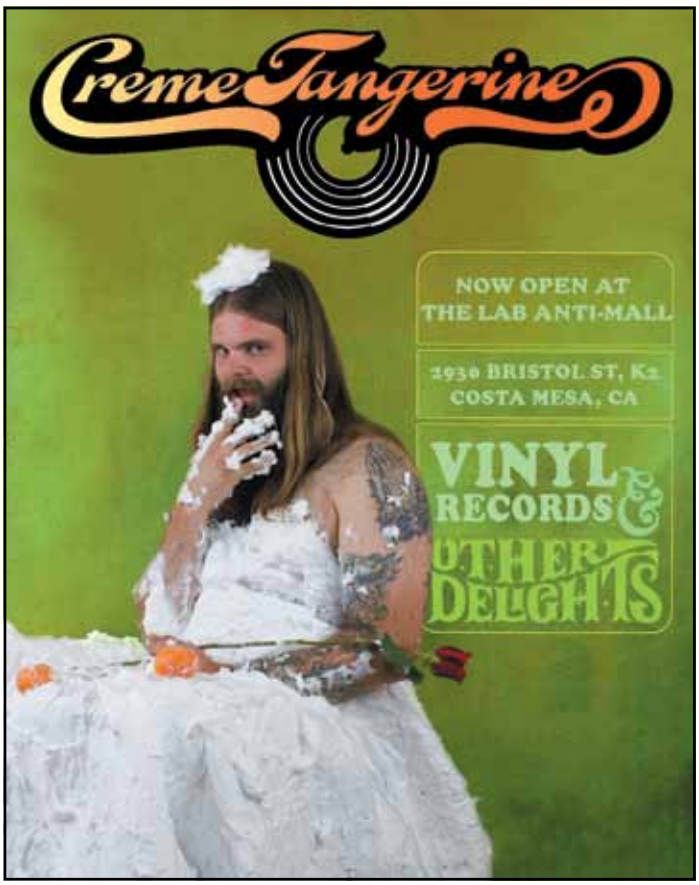

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NEW RELEASES

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The great metro centers of New York, Chicago and L.A. had over the 1950s and '60s produced distinctive sounds and great songs, which most veteran fans of R&B, rockabilly and forms of garage, funk and other sub-genres can easily recognize.

However, there was a great deal of distinctive music out of blues centers like Memphis and Houston, R&B towns like New Orleans and Detroit and country bases like rural Louisiana, Nashville and Dallas.

With these spots covered, one great yet-to-be clearly spotlighted is the great quantity of great R&B and rock and roll that came out of the East Bay Area just a few miles from San Francisco.

Now comes a three CD comprehensive overview of the distinctive Music City sound out of Oakland, the work of Ray Dobard of Music City Records and both famous and infamous Music City label.

Along with the disc documenting the early '50s blues, jump and R&B on his 78-only Delcro label and the hit era best defined as the "WPLJ" days on Music City, it's all here. The sincere vocal groups and instrumental funk dominate, but there's also a smattering of country boogie and honest teenage rockers that don't quite graduate into the sound known as rockabilly.

But since Music City was a black store owned by a black entrepreneur who was apparently very race-conscious (and in his later years took Motown to court for hiring white executives), the best of what's here reflects that sensibility.

Tracks by the Four Deuces, the Gaylarks, the Rovers and the Five Swans reflect that bass-heavy vocal group sound for which the label was best known. However, it did blues just as well, starting with a shuffle instrumental hit by blues guitarist Johnny Heartsman. However, the earliest tracks by Sidney Grande and Golden Boy on the almost unheard of (and unheard) 78-only Delcro label represent the bluesy foundation from which Music City was built. Along the way, there are extreme rarities like the Five Crystals, the Five Campbells and the Five Lyrics. I couldn't find the Pagans anywhere.

On disc three comes unreleased soul, outstanding almost to a cut with teenage Bay Area groups like the Italics and the Fantastics, along with funky style instrumentals and vocals by various units named after the label (the Music City label: the Music City Swingers, the Music City All Stars; the Music City Soul Brothers), you get the idea. There's one track that features James Brown's band and another by Lou Rawls. A talking bridge taking the entire side by the Teardrop Tears. It's almost too much considering it's a sampler, meaning it's a sampler that covers a whole two-decade scene and has the listener begging for more.... which I trust Ace will oblige. RCN

—STEVE PROPES

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Howard Kaylan

BY HARVEY KUBERNIK © 2011

The legendary member of The Turtles and Flo & Eddie on: **Frank Zappa**

Howard Kaylan is a founding member with Mark Volman of The Turtles and the lead singer of the highly influential sixties super group that cut memorable pop music gems and earned ten top-ten singles over the 1965-1970 period.

The Turtles performed all over the globe and their signature hit, "Happy Together" moved The Beatles' "Penny Lane" out of the number one slot in America.

When the Turtles disbanded at the end of '70, Howard and his partner Mark turned down offers to join other groups and signed on as members of Frank Zappa's elite group of musical comedians, The Mothers of Invention.

Mark and Howard were now billed and booked with Zappa as "Florescent Leech and Eddie." Howard was the Florescent Leech, as they were not allowed at the time legal use of their own names until multiple Turtle lawsuits were settled. The duo recorded and toured extensively with Zappa over a two-year period.

Kaylan and Volman are featured and heard on Zappa albums *Chunga's Revenge, 1971 Fillmore East*, the soundtrack to *200 Motels*, featured on *Just Another Band from L.A.* and three volumes of Zappa's, *You Can't Do That on Stage Anymore*. They also appear on Zappa's 1992 effort, *Playground Psychotics*.

In addition, the prodigious Kaylan and Volman team produced many albums for bands and solo artists, as well as singing background on over 100 albums. As Flo and Eddie, they can be heard singing and supporting Alice Cooper, T-Rex, John Lennon, Bruce Springsteen, The Ramones, Blondie, Duran Duran, The Psychedelic Furs and many more.

In 1985, after fifteen years of litigation, the lawsuits were finally settled and the name, "The Turtles" reverted to Kaylan and Volman. They also retained all of their master recordings and over the last few decades have been placed in TV commercials and films, owing to Burger King, the NFL, and Sony Playstation.

Howard and Mark also generated a career in the radio industry. They debuted in Los Angeles on KMET-FM before moving over to KROQ-FM with a free form interview and music format broadcast on Sunday nights. Later, they had a daily radio shift in New York following Howard Stern on New York's K-ROCK station.

In the nineties, Howard turned his talents to the collecting and writing of dark fantasy and science fiction. He penned two short stories that were published in the best-selling anthologies, *Phantoms of the Night* and *Forbidden Acts*.

Earlier this century, Howard Kaylan wrote a full length autobiographical film, *My Dinner With Jimi*, a project that originated from his first night on tour with The Turtles in mid-sixties London. The film, directed by Bill Fishman, is available via Shout! Factory. In 2011 it will be broadcast on cable television.

In 2005, Kaylan released his first solo album *Dust Bunnies* that is now slated for a European retail release sometime in 2011

The 2009 movie *Pirate Radio* also incorporated usage of the Turtles' "Elenore" and "She'd Rather Be With Me." A 5 LP vinyl box of Turtles original records is coming out later this year.

In July 2011, The Happy Together U.S. Tour begins, with the Turtles Featuring Flo & Eddie, Mark Lindsay, the Grass Roots, the Association and the Buckinghams.

On July 26th this year, Kaylan and Volman join with Dweezil Zappa for Dweezilla, his camp in the Catskills and for shows to be announced.

Howard Kaylan currently lives in the Seattle Washington area while occasionally commuting to Hollywood.

In summer 2011 Kaylan is producing an album on Frank Zappa band alum, Jeff Simmons for the Blue Fox record label. Working title is *Midnight After Treatment*. Simmons' classic *Lucille Has Messed My Mind Up* album was reissued in spring 2011 on the Collectors Choice label.

Besides being one of contemporary music's most gifted vocalists and wordsmiths, Kaylan is writing his autobiography scheduled for 2012 publication. He has kept a daily journal since 1968.

Let's Talk Frank Zappa

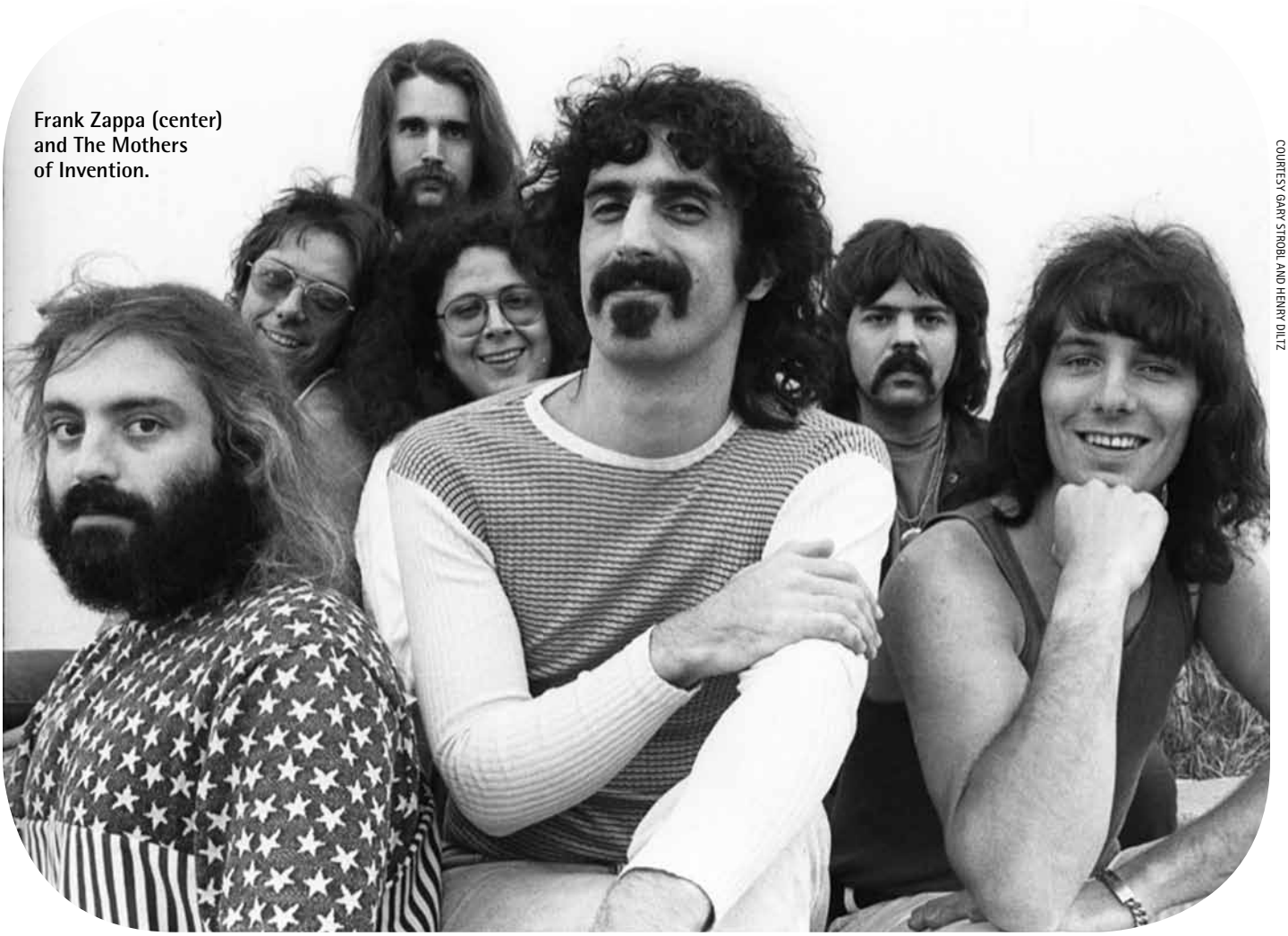
Harvey Kubernik talks with Howard Kaylan

Q: How did you first meet Frank Zappa?

HK: I know that I went to the Whisky A Go Go one night to see somebody.

"This particular night, someone actually went around and passed out fliers telling people if they wanted to come to the Freak Out. Nobody knew what a Freak Out was, and that they should either meet in front of the Whisky at a certain pre-scribed time. I think that was the deal. Or, they could hoof it themselves to RCA Studios on Sunset. Which I figured was a real unlikely place to see Zappa because already he had gained quite a street reputation as being just too weird for any room.

"I go to the Freak Out that night. One of the reasons that I wound up going was the fact that I knew Miss Pamela (Miller) was going to the



Frank Zappa (center) and The Mothers of Invention.

COURTESY GARY STROBL AND HENRY DILTZ

Freak Out that night. And I was a big fan...I'm still a fan.

Q: You then end up at TTG Studios attending the recording session for the *Freak Out!* album.

HK: To my recollection it was at RCA. I went with a pack, I think. Maybe it was TTG.

"What I see is that there are two or three rooms that are being used simultaneously. And Frank had tape recorders going in all of them. And there are different tracks being played in all of them. And people are doing different things in every room. And Frank would separate. He would put some guys in one room and some in another. The environment was more Soupy Sales, than say, Spike Jones.

"He's creating his own scenarios. He's making people go up to the mike and either rant in their own language or getting them to say things. I think I was in there doing a little bit of both.

"And then I went into another room where it seemed to be like a group orgy setting. And that's where (Tom) Wilson was. I knew who he was. I was aware that he was the guy who produced the Dylan shit and many other gems. And they were just recording random couples and noises and people who had not met each other before. And Frank would actually direct them physically. A touch here. A grope here. 'Say something about it'. Almost like he was directing a movie. It was surreal and great. And I really wanted to be a part of it. It was so outside of my normal structured thing. I thought he was a real strange artist type. And, I liked that part of it

Q: How does your journey with Zappa then develop?

HK: The next time I get to see Frank was at the Garrick Theater in New York. Maybe late '66. Or early '67.

"After leaving 'The Caravan of Stars,' we wound up in 1966 when 'You Baby' was about to come out going to play The Phone Booth. The Young Rascals had a hit record, 'Ain't Gonna Eat Out My Heart Anymore,' and they were the house band there.

"Zappa then has a residency at The Garrick Theater and it doesn't start until late at night. Plus, The Turtles would finish at 10:30 or 11:00 p.m. every night at The Phone Booth and then we'd go to the Village and see Zappa.

"Because of Herb Cohen or maybe because of a previous and brief 'how ya doin' with Frank at Ben Frank's (restaurant) on Sunset Blvd., we end up friendly enough with Frank and go every night. And it's a mind-boggling experience to us. Not just going to the show but going to Frank's apartment afterwards.

"It was my first taste of an audience who sat there and took it. And I went to see Frank do that many years later, particularly in Europe. When I went over there later with him, I realized, how ridiculous it was that they would read social values into the most inane lyric that we could possibly perform for them.

Q: When did you connect with Zappa again?

HK: The Turtles then had no interactions with Frank. The Turtles went one way and Frank went another. We were all fortunate to have work and didn't question it.

"I maybe saw him once or twice socially at his place, or certainly **continued**

continued

at Martin Cohen's house. We shared Martin Cohen as a lawyer and shared Herb Cohen in semi-management.

Q: And you were around to hang and know some of the Bizarre and Straight Records artists Zappa produced or he and Cohen signed for the label.

HK: Because I was so much a part of the L.A. scene, I would go to places like The Troubadour to see Tim Buckley with Herb. There was another link. He knew that I loved Tim Buckley. Oh my God...As early as you can go back to 'Pleasant Street.' I loved him so much. And I loved him as a human. I just thought he was a special person and such a gentle soul. Tim had this sadness and this mystery in his eyes that were canyons deep, man. You could look there and see the most oldest and disturbed soul I have ever known. Ever, ever.

Q: In 1970 the world of The Turtles, Mark Volman and Howard Kaylan was in emotional and financial holding patterns.

HK: What happened was our world was crumbling. We were in legal things with White Whale, our label, over royalties. We had a lawsuit against us so we couldn't use our real names legally, because of our existing ... contract. They had signed us individually as well as collectively. So, not only can the Turtles not sign anywhere, neither Mark or Howard or anyone else in the band. We were screwed.

"So we went out on the road. We were locked out of the studio and knew this was gonna screw up The Turtles. But this period only lasted two weeks.

"In the interim, almost instantaneously, I had gotten a phone call from Donald Fagen one morning about being the lead singer of a new group he was putting together, Steely Dan.

"He and Walter Becker were the first guys who ever hired us to sing on their sessions. Because Donald didn't want to sing and thought he had a crappy voice. Before any of that happened we get the call asking if I wanted to be the lead singer of Steely Dan. 'I would love it. I'm flattered, thrilled, and really love the songs you are writing. But Mark and I have done this as a team, we're writing songs as a team. I wouldn't feel right about leaving him.' I still think I did the right thing. So I said no.

"Then, the second thing that happened, and this came from Mark's end of it, we were asked by our friends in New York, Rado and Ragni, who had written the show *Hair*, if we wanted to open it in L.A. at The Aquarius Theater.

So we knew those guys and that's why they called us. Because we were two guys that could work as a team they wanted us to be Wolf and Claude.

Q: Did you consider their offer?

HK: We seriously thought about it. I think now about how my life would have changed...there was nothing creative about it and no songs to write. We wanted to make a dollar.

Q: How did you actually join Frank Zappa's band around 1970?

HK: So, we get free tickets to go to UCLA to see the Mothers of Invention, the original group. Because Frank hadn't worked with these urchins for years, and he was doing all this experimental jazz stuff. We didn't know who the new guys were. I was following Zappas' records.

"We looked at each other in awe. Mark and I were so into that *We're Only In It For The Money* album at the time we would have gone anywhere. We were flattered.' 'Tell you what. Let's not make any decisions or hasty moves. I'm having a barbecue at my house on Sunday at 4:00. Bring your saxophones.' He knew we played saxophones in the Cross Fires.

"So everyone is ordering burgers and Frank then motions us to go into his basement studio and has us whip out the saxophones.

COURTESY GARY STROBL AND HENRY DILTZ

When the Turtles disbanded at the end of '70, Howard Kaylan (center) and Mark Volman (left) turned down offers to join other groups and signed on as members of Frank Zappa's (right) elite group of musical comedians, The Mothers of Invention.

"I worshipped *We're Only In It For The Money*. One of the greatest rock records of all time. The cover art, too. It was better to me than The Beatles were at the time. There was a lot more content. A lot more undertone. A lot more sub-plot. A lot more 'Wake Up America' kind of thing.

"Whether it was real or imagined, I thought that Frank was the most brilliant writer that I had ever seen. I loved The Beatles stuff, and not to take away from it, but this was new. I wore out copies of it. Eight tracks. I had it every place.

"So we go down to UCLA at Pauley Pavilion to see the reunion of this early Zappa first band with Roy Estrada, Ray Collins, Bunk and everybody new from the Garrick Theater days. And we loved it. Spectacular concert.

"We go backstage and shake everybody's hand. Hugging all these guys we hadn't see in years. And Frank says, 'How ya doin'? I hear The Turtles broke up.'

"'How did you hear that?'

"'Hollywood is a very small town...

"Lemme ask you a question. Do you guys know what you're gonna do yet?' Because, and he didn't even give us a chance to answer, ''Cause I'm putting together a new bunch of Mothers and I want to go to Europe and I want to make a movie. What do you think?'

'OK. Play something.' We hadn't picked up these things in years. And Frank gets the gist rather quickly that he's not dealing here with virtuosos. I think he had the thought that we could go out with a three-piece sax section and do some dissonant stuff, but the quality of our honking, I think, sort of made him have us put the saxes away. But then, he had us sing along with a couple of things that had already been recorded. And we were on.

"He then asked us that day if we wanted to come with him for ten booked dates in Europe that would possibly lead to a movie. That he was going to be writing a movie as these dates were going on in Europe. He didn't have a script yet bit he was going to call the thing *200 Motels*.

"The most difficult part was the first day of rehearsal in Herb Cohen's little complex on Sunset Boulevard. We knew, up front, by jumping into this pond that anything creative that would come out of us would not be owned by us. A work for hire. It was a given. We were just thrilled for the work, let alone, mind you we were making a huge leap going from AM radio to this brand new medium FM radio that wouldn't play us. We were discouraged from our Turtles history and we couldn't use the name or references to ourselves.

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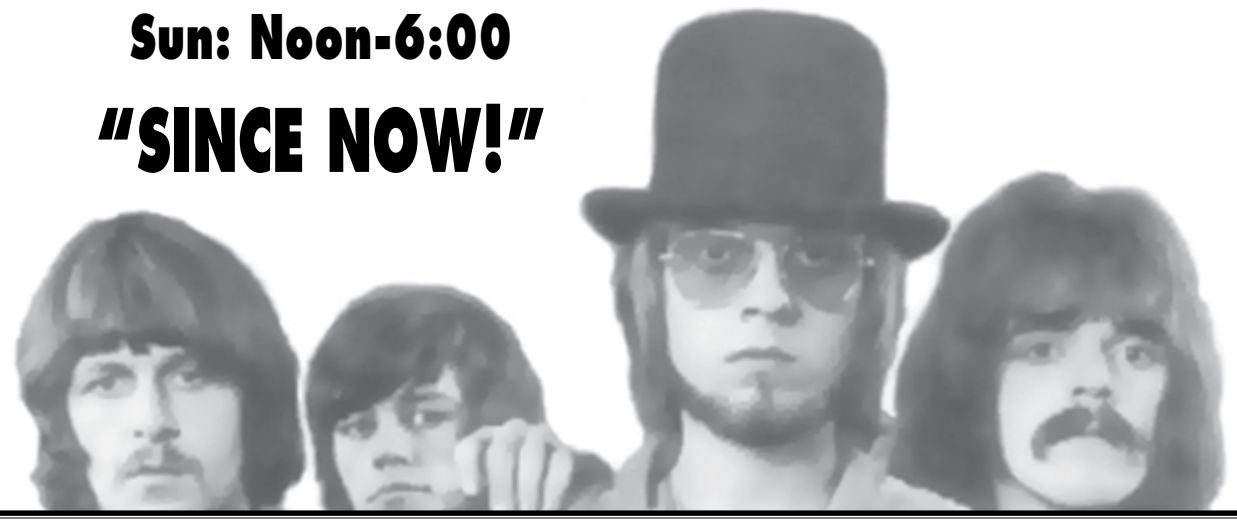

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Q: How did the your nom de plumes Florescent Leech and Eddie happen?

HK: We were given an option. As soon as we joined the band and realized we would be making records with him, and even before we went over to do the movie, in between the first tour and the second tour of England we recorded the stuff for *Chunga's Revenge* and he needed a name for us quickly. We didn't use nicknames. But we did have nicknames for two Turtles' former road managers. One of them, Carlos Bernal. He was, even then, rather flamboyant, and always the first guy to bum a cigarette or $20 bill and never pay it back. So, he was the Florescent Leech. No doubt about it. And Dennis Jones, who would go on to manage Poco, was our other road manager. And he was so collegiate that he didn't look like a Dennis. He looked more like an Eddie. We always called him an Eddie. And that made Zappa laugh. And if you made Frank laugh that was better than making the audience laugh. So he said, 'That's your names.' And I was the Florescent Leech and Mark was Eddie.

Q: How was working with Frank in the recording process?

HK: "It was great. It was easy. I suspected it was going to be difficult where he would be a very demanding in studio producer. In fact, he was pretty easy in the studio. It amazed me knowing the product he released in the past, and *Chunga's Revenge* was already earmarked to be a Zappa solo record, it wasn't a Mothers record. So we already knew we had some freedom because we weren't Mothers of Invention at this point. We were just singing on a Zappa record. On some songs like 'Sharleena,' we were clearly the lead guys. And we upheld, I think, the spirit of the Mothers and what Frank was trying to do. Those voices were theatrical. They weren't The Turtles' voices.

"These are songs that keep us in the rehearsal hall every day for 10 hours for the two-and-a-half weeks before this event. Most of the songs we knew obviously from being such huge fans. But just knowing a Mothers' song doesn't mean anything because Frank wanted to change it. The tempo or key. It was never the same two nights running, let alone two albums in a row.

Q: Tell me about your return to the famed UCLA venue where you were now in Zappa's band, resulting in *Just Another Band from L.A.*

"As for the UCLA show, it wasn't like I was returning triumphantly to the campus. It was just another show. 'And little Howie Kaplan...' I think I had deeper feelings for the shows we did at The Santa Monica Civic Auditorium. Because my parents were there and maybe the first and only time they had seen me not as a Turtle but as a Mother of Invention. It was great fun and

COURTESY GARY STROBL AND HENRY DILTZ

Howard Kaylan is a founding member of The Turtles. The '60s super group cut memorable pop music gems, such as "Happy Together," and earned ten top-10 singles between 1965 and 1970.

HK: I was a student there and had a radio show as a college DJ briefly. I had a full four-year ride to UCLA. Then the Turtles happened. I used to walk past Pauley to get to class. On the school radio station, KLA, my program was called 'Afternoons With Howie the K.' The songs I played were basically records I brought from home. The things they had at the station were basically just Top 40 crap. If they would play something around The Beatles' *Rubber Soul* I would spin the B-side of *The Swinging Blue Jeans* record.

"As for the recording, there was improv on stage and between the cues of the things we had to say, you can even hear it on the record where it goes in and out, we were pretty much on our own.

"The stuff that we would say off-script that would make Frank laugh, anything off-book, that was the best feeling in the world. You can hear it in the recordings. Most of the stuff we did with Frank, including *200 Motels*, was all done live. When you could make Frank laugh it was far better.

a show I looked forward to every single night.

Q: What do you remember about going to England on that first trip?

HK: I loved it. People were shocked when we showed up at The Bath Festival in front of hundreds of thousands of people and we were those guys. There was some advance PR, but even that was real skeptical.

"At the gig we're at the side of the stage and we're literally passing the shit around with The Who, Jefferson Airplane, Donovan, Yardbirds and just these unbelievable bands. And some of these guys we had known from The Turtles days. I'm watching the folklore take place that would later be turned into a script that later Frank would take credit for writing. (laughs). You know, and realizing, of course, that was part of the deal and that you were giving that stuff away.

"Once the British thing was over and realized we were going

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full speed ahead, we went right back into the rehearsal hall and we started prepping for a much longer segment European tour that took us all over the place. Mostly doing the stuff that would turn up on 1971 *Live Fillmore East* album. But a lot of the older stuff, the medleys Frank would make up. 'Call Any Vegetable.'

Q: Zappa's material translated well in visual mediums, too.

HK: I think so. Even when he was just standing there and his charisma is such that he is the only guy on stage your eyes gravitate too. There are certain people that are just born with that. Frank certainly had that. And he didn't have to be playing. He could be taking a puff of that cigarette and sticking it in the neck of the guitar or bending down to pick up a cup of coffee.

"And it wasn't just power. It was just a mastery. There was some deep compassion in the man that it actually was very empathetic. He could listen. Whether he was listening for his own personal gain later on to turn that into money later in the creative venture or not.

Q: What was it like working with Frank on stage?

HK: All I can tell you is that it was the best. It was like being on stage in some sort of dream-state half the time. Even when you weren't thinking about your vocalizations, you couldn't slide through a Mothers' show, had to be on your toes 100 percent, when you were on, then Frank was, or George was or Ian was or Aynsley (Dunbar) was. One of the greatest rock bands ever assembled.

"So you stood there as a performer. But when you stepped back out of the spotlight, you're jaw hit the ground. Frank tops the list of all guitarists. From Jeff Beck to Jimmy Page on down. A lot of kids and musicians really need to hear Frank play guitar.

Q: What I enjoyed about some of Zappa's work were the regional and specific L.A. references. The neighborhood was on exhibit in the universe. And, now as a co-writer with Zappa, you entered that geographical arena.

HK: He always was regional. The early stuff and all these references to El Monte. You go back to 'Memories of El Monte.' His Cucamonga and San Bernardino days. All that stuff living in the desert and the people he met in trailer parks or went to school with him. And, to be a part of Frank's culture was even better than being a part of Frank's band. Because you knew you were going to be immortalized, you know.

"I certainly knew with 'Eddie Are You Kidding?' that once that got recorded on *Just Another Band From L.A.* that it would be around as 'Happy Together' was around. I knew it. I know Frank connected with it and if he laughed and we got to record it that it would be around as any Zappa record would be around. And I could never see that going out of favor.

"We went into the rehearsal hall one afternoon and Mark and I started to go through the routine. We knew Eddie Nalbandian from TV commercials for Zachary All clothing stores on Wilshire Blvd. And Frank listened to the routine, started laughing, and didn't know what it was. And tried to get us to explain to him about this little Eddie guy with a rack of suits who gives you a spiel on TV late night. Unbelievable. Frank just loved it and thought he could build a song from it right then and there.

"He started playing and the lyrics just came. But the song wrote itself, complete with the middle rap, the stuff we had just told him from earlier. I also think the stuff we did with Frank seemed to work best in live circumstances. With an audience where the jokes could play out and the timing became a factor. Then there was a Frank who was the editor. The Frank who oversaw those animation projects and the Frank who was responsible for everything from *Zoot Allures* to 'Hot Rats' video. That was a very different guy and a creator that most of us musicians did not ever meet.

"Certainly once we joined the band I have no problem looking at Frank Zappa as a huge father figure in my life. I don't think that anybody who ever worked with the man, instead of for the man, would say anything different. He was a very patient man and a saintly figure, even though he would hate that description. And certainly it only applies to morals that he set for himself. When it came to outside world morals Frank lived by a different code.

"I loved his house. I spent a great deal of time at that house when I was dating Miss Pamela. I lived in his guesthouse with her for quite a while. Both Gail and Frank were very hospitable to me.

COURTESY GARY STROBL AND HENRY DILTZ

As Flo & Eddie, Mark Volman (left) and Howard Kaylan sang with and supported acts, including: Alice Cooper, T-Rex, John Lennon, Bruce Springsteen, The Ramones, Blondie and Duran Duran.

Q: Your stint with this Zappa-lead band unfortunately ended after an incident at the Rainbow Theater in London. That event had followed an earlier fire in Montreaux, Switzerland, which burned the Mothers of Inventions' equipment. A scene chronicled in Deep Purple's 'Some On The Water."

Howard, you have seen it all in the music business. But you hadn't seen this sort of horror before. Where at the Rainbow gig an audience member ran up and pushed Zappa off the stage and then he landed into the orchestra pit breaking his leg and rendering him unconscious.

HK: No man, we thought he was dead. That's all there was too it. He was The Lodger. I've never seen a body that bent. I'm watching the violence and listening to the crowd.

Kind of like one of those moments when the sound leaves you and it gets all hollow and it turns into slow motion. You're not hearing anything except your heart beating and it sounds like you're swimming. And that kind of bull shit. I wasn't thinking at all. We were ushered off the stage by the people at the theater and we weren't allowed to look into the pit as they took him away.

"And we didn't hear from anybody for many weeks after. And we felt very guilty. Because after the earlier Montreaux fire, Frank had wanted to go home. And it was only us day players, we the people in the band that got paid by the show, said, 'Listen Frank. It's easy for you to say. You're making all the money off the records. And you can go home without the equipment. And that's fine. But we're canceling two weeks of shows in the United Kingdom, Ireland and Scotland. 14 shows that we're missing. On account of the equipment. You have this bad feeling? Bull shit. Let's press on.'

"Had we not borrowed equipment from the Who and Led Zeppelin to play that Rainbow Theater show we would have gone home. There wouldn't have been a British tour. There wouldn't have been any of these things and Frank wouldn't have had this tragic accident and maybe the band would have continued on the way it was. I will never know.

"All I know is that when Frank was recuperating it was never a question the band would be back together again. There would be no band. He made that perfectly clear. I read it. I didn't hear it from anyone. The next band would be Zappa. But Frank was going

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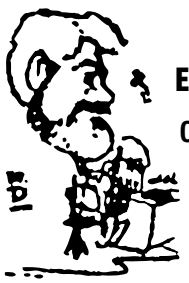

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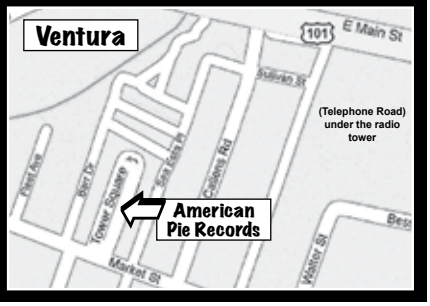

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to be in a wheelchair for a year, that he was going more towards his jazz roots and not be so pop-oriented. We were brought in to be pop-oriented.

"We were free to do whatever we wanted. We then did Flo & Eddie records on Reprise. We then tour with Alice Cooper.

Q: Do you see Frank musically or on stage all through the '70s?

HK: Yea. We did a couple of shows with him or an encore. He sat in with us in New York and we sat in with him in Detroit at the Grande Ballroom when we did a show with Alice Cooper that was just too perfect not to happen. We ran into him a couple of times and saw him socially. But we didn't go and meet with him

"For many years then there was no contact with Frank, maybe something social. Then he makes the announcement pretty much to the world that he is dying.

"And at that point he invites Mark and I up to his house on the same day. Which was already a little bizarre. It was a sad day. We spent the entire afternoon reminiscing

He had a lot of audio stuff that we had never heard. Just us in hotel rooms talking and cracking up. Making fun of the room service guy, Whatever. Aynsley Dunbar's sexual exploits. We're drinking and Frank was eating an anchovy pizza. Smoking and drinking black coffee like it was nothing wrong.

"He was so frail. It wasn't the same guy. His heart and soul were there. His eyes were there, and a sadness that he tried not to show to the world was there. He went though some difficult times. Even in the good times. People thought everything was good for Frank. Things weren't always so good for Frank. He didn't wear it on his sleeve, you know. And, that's what I loved that about him.

"This was goodbye. I mean, there was no doubt about it. It was almost like a royal ceremonial thing. I never had been privy to anything like that. The stiff that movies are made off when Don Ameche is reading the will to somebody. It was a mutual thing. There was a lot of hugging. There was a lot of crying, you know.

Q: You are still questioned by Zappa fans, collectors, geeks, DJ's and writers. What do they ask you about particularly in the past decade and a half?

HK: They generally ask if he was strict on his drug policy as he's rumored to be. And Mark and I are asked if he was a tyrant to work for. And he wasn't. He might have been if you were Bunk Gardner. He treated us with so much respect for what we had done in the past. All of us had been bandleaders before. It's not like a cab driver who was recruited for his band.

> "You will not be judged by your final record. You will be judged by what you left as your legacy."
> —FRANK ZAPPA

Q: What is his legacy and what is the one thing you learned from Frank that still informs your current work?

HK: I realized that he was right telling me once upon a time when I was distraught about some record not doing well. And I quoted something to him, 'You're only as good as your last record, you know.'

"And he stopped mid-tuning his guitar, whatever, and he gave me the most sinister shit-eye look, 'You know, that's the dumbest statement. I keep hearing that cliché bull shit. That's the dumbest statement I've ever heard. Your career has nothing to do with your last record. Your career is going to be the sum total of what you have done with your life. It has nothing to do with your last record. If your last record was 'Hen Scratches' or 'The Rhythm Butchers,' what the hell difference does it make? You will not be judged by your final record. You will be judged by what you left as your legacy.'

"And I truly believe that knowing that in my heart of hearts is given me a lot better grasp on life. And how to look at the smaller details of day-to-day bullshit and the big picture. And just go, 'What am I worried about? RCN

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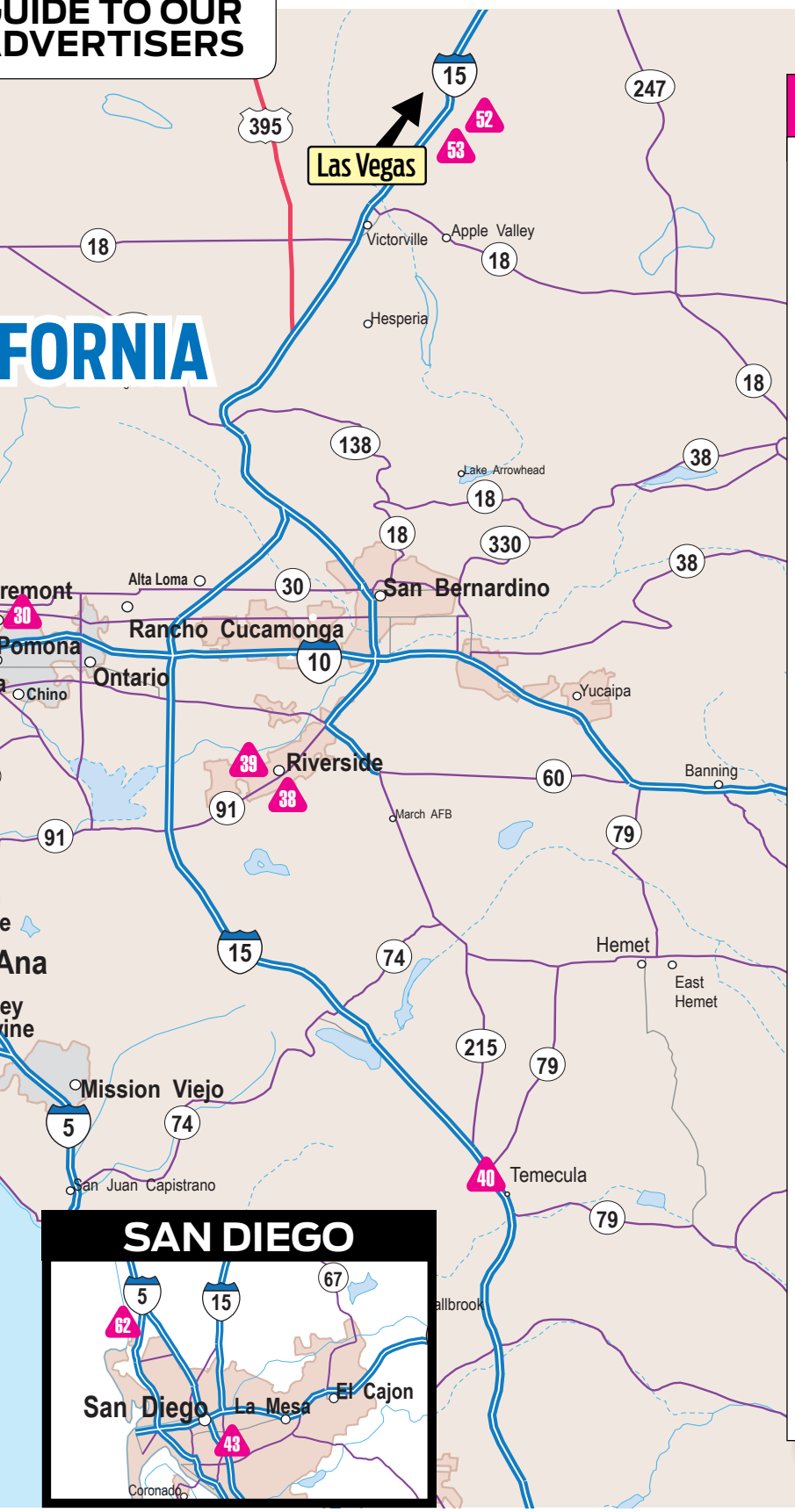

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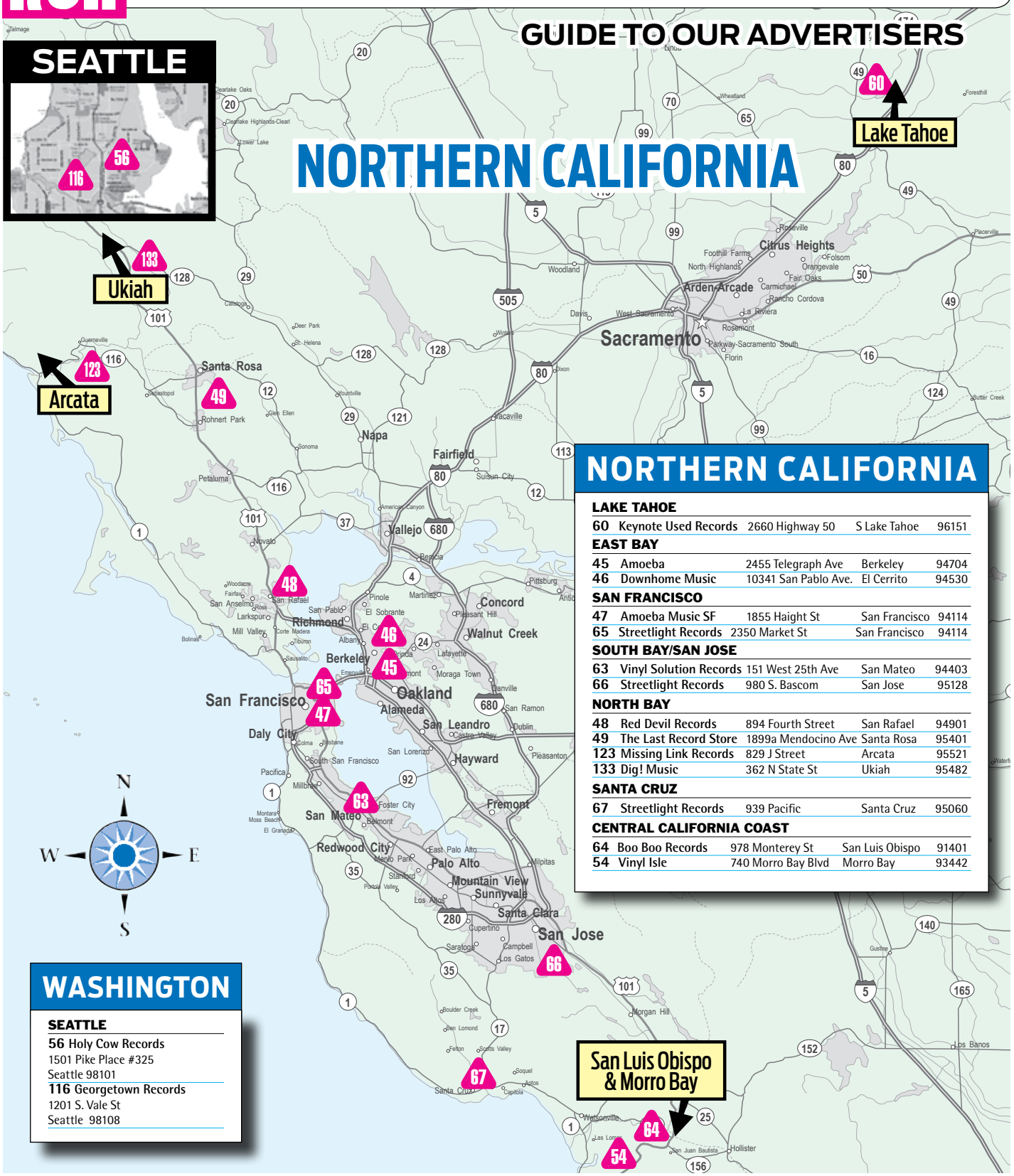

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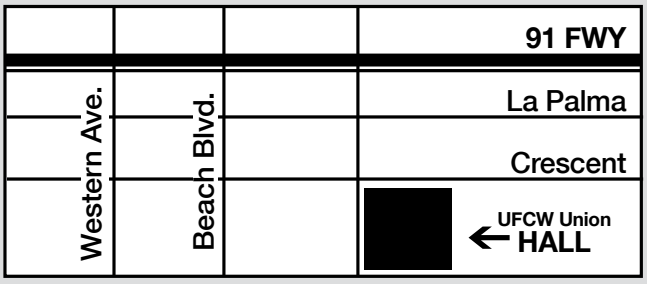

Willie Dixon: Blues Giant

RALPH HULETT

Blues musician and songwriter, Willie Dixon, was instrumental in helping create Chicago's "West Side Sound," with artists Otis Rush, Buddy Guy and Magic Sam on Cobra Records.

BY RALPH HULETT

The power of blues music lies in its transcendent quality. Since blues themes are written on the writer's soul, blues transcends racial divides, generations and even other music forms. As an art form, blues also is unique in that its subject matter is about life's hardships. The growth of blues is mirrored by African American history – one can only imagine the suffering when, between 1450 and 1870, at least 10 million Africans became chattel for the brutal slave trade. Even after slavery was outlawed, African Americans were abused. But their blues music lifts the spirit, and field hands on the plantation knew this from their work songs. Another aspect of blues is its power to influence. Like the Mississippi, the blues is deep and wide and keeps on flowing. The Mississippi floods and destroys – but also enriches the land, changing and shaping it. Indeed, music writer Mark Humphrey notes, "Whenever the blues river overruns its banks, other streams of American music – jazz, bluegrass, country, rock – are enriched and at times even created."

Willie Dixon is an important link between blues and rock. He played on the early recordings of Chuck Berry and Muddy Waters – artists who added a new dimension to music by creating some of the first amplified blues and planting the seeds of rock and roll. To say that he played a role in popular music would be an understatement. Instead, he can be seen as a towering influence for musicians for over 50 years. Some of the biggest artists of all time have recorded his songs – the Grateful Dead, the Doors, Allman Brothers, Paul Butterfield, Cream, Jeff Beck, Led Zeppelin and the Rolling Stones. Just as importantly, many blues contemporaries, including Howlin' Wolf, Bo Diddley, Sonny Boy Williamson, Koko Taylor, and Muddy Waters, have paid him tribute. Dixon taught Waters "Hoochie Coochie Man" and it became a Waters trademark. Steppenwolf also did a killer version on their debut album.

During the 1930s, before he took up music, Dixon was a boxer – and may have shown sparring partner Joe Louis some fancy moves in the boxing ring. In 1936 he left his home on the Mississippi River and rode the rails to Chicago, where he won an Illinois Golden Gloves Boxing Championship. Luckily for music history, he left the ring behind, started selling his songs and embarked on a career that he is best known for – his hugely successful songwriting. With over 500 songs to his credit, it

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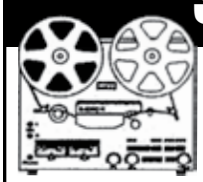
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can easily be said that his songs created the Chicago blues sound.

Dixon's early influences came from where he grew up in Vicksburg, a town right on the Mississippi. In between New Orleans and Memphis, Vicksburg had a rich mixture of musical influences on the street that Dixon heard like ragtime and Dixieland. Dixon's mother had a restaurant behind Curley's Barrelhouse, and from outside Dixon heard the blues wails of Little Brother Montgomery and Charlie Patton. At the age of13 Dixon was sent to Harvey Allen work farm for being a Hobo, and while there he learned about man's inhumanity and the blues. He recalled, "This was the first time I saw a man beat to death...I really began to find out what the blues meant to black people, how it gave them consolation." Dixon himself was mistreated from a blow to his head that made him deaf for nearly four years.

Many African Americans turned to God for inner peace, and Gospel music, with its promise of a better life to come, was another powerful formative influence. During the 1930s Dixon began writing songs and sang with various gospel groups. He appeared on vinyl for the first time with the Five Breezes, then later with the Big Three Trio. In 1948, Chess records began using Dixon as a session man. By 1951 he worked fulltime for Chess as a talent scout, producer and staff songwriter. He played on at least 200 sessions for many Chess artists. Also throughout the 1930s and 1940s, Dixon hit the road on the blues circuit, which was Northern towns New York City and Chicago during winter and spring, then in the Delta area of the south during harvest time. People in the agricultural economy there had money then and it was only natural for them to listen to blues since it had grown out of plantation life. Dixon wrote about life in Mississippi, and one of his best known songs about this is "Little Red Rooster." After I photographed Dixon's 1975 performance at San Diego State University, he invited me backstage to have pizza with the band and talk about blues music. I asked him many questions about his songs. One was about how he came to write the Rooster song, made famous by not only Howlin' Wolf but also the Rolling Stones, who scored a #1 hit with it in England in 1964.

"I've always loved the country," Dixon said, "But I hardly got the chance to live there at all in Vicksburg before I got taken away to the city. I never got to go back, and the people living there live in a way that's always been important to me. That's what I tried to show in that song — what it was like with the hounds baying, chickens running around in the barnyard, folks getting up with the sunrise." Dixon was emotional about it when he said this, for he loved sharing what mattered to him. He didn't boast about the other great blues figures he knew and influenced or his skill in writing songs. Yet Dixon ended up playing for years with Muddy Waters and also interacted with a veritable who's who of blues performers on the road — Otis Spann, Jimmy Rogers, Big Walter Horton, Junior Wells and James Cotton. His status as both a songwriter and stand-up bass player grew, first in the blues community in America and then in Europe. A great deal of the blues' influence on British rock in the 1960s was due to the tours by American blues musicians the Dixon organized. I asked him about his role in those, who else participated and how long they lasted.

"I thought that those people over there should get to hear the blues firsthand instead of just hearing about it," he said. "So I got together the international Folk Blues Festival by signing up everyone I could — Vicky Spivey, Muddy Waters, Howlin'

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Wolf, Chuck Berry, Bo Diddley, Sonny Boy Williamson, and Big Joe Williams. That was in '61, and the Blues Festival went over and toured Europe every year until 1970. Lots more people got exposed to blues, and we got to play for new audiences, which was good, too."

Dixon was instrumental in 1957 helping create the "West Side Sound," with artists Otis Rush, Buddy Guy and Magic Sam on Cobra Records. This joined the Chicago blues and Delta style with a more guitar-oriented, single-string approach — something that British invasion groups later embraced. On Cream's 1967 American tour, the band propelled Dixon's "Spoonful" to new heights and blew audiences' minds with their 16-minute version. By 1969, other British groups like Peter Green's Fleetwood Mac had made Chicago-style blues their own. Dixon recorded with this group a number of times, and I asked him what that was like. He recalled: "I first worked with Peter Green in London, then later in Chicago. His group was trying lots of different stuff in the studio. They were fun to work with, but they took the blues seriously whenever they played it. At Chess Ter-Mar (Studios) in Chicago they did lots of people's things. They worked together with me, J.T. Brown, Shaky Horton, Otis Spann and some others. We all enjoyed those sessions back in '69."

The fruit of these efforts was the double album *Fleetwood Mac in Chicago* on Blue Horizon. Elmore James was covered with "I'm Worried" and "Madison Blues." There was superb blues piano work by Otis Spann and vocals by him on his songs "Someday Soon Baby" and "Hungry Country Girl." Other bluesmen were also featured and Dixon played his stand-up bass. The recordings displayed a sharing of ideas and material, which closely coincided with Dixon's entertainment philosophy. He believed that music professionals ought to share their knowledge with others who are working their way up. There is potential for newcomers because the industry has grown so much since Dixon began in the 1940s.

Although he became highly regarded as a songwriter, he still felt he could improve. "I got a lot of stuff on records, but other stuff was what Chess wanted to do," he said. "From my experience, it's that way anywhere. And it's the same with contracts. Then there's always those players trying to work their way to a higher level, without a contract."

He felt that artists should be allowed to earn no more than around half a million dollars. Artists who reach their ceiling could then tutor others at different career levels to help them reach greater success. I asked Dixon, then what about those near or at the top who are afraid of being edged out of their positions? "Those guys on top shouldn't worry about that because nobody stays on top forever anyways," Dixon replied. "The guy who gets to level one's sometime gonna slide back to level two, so why worry about it? He just oughta enjoy being on top while he's there, live off the interest from his $500,000 and be able to help others. That would be time better spent than the top guy just spending energy to make more money for himself."

Some of this may seem farfetched — but much has come out of the sharing concept Dixon helped spread. A few examples are the Super Blues Chess series that featured Waters, Diddley and Howlin' Wolf. There are also the blues collaborations that artists like Howlin' Wolf recorded in London, Fleetwood Mac's *Chicago* album and Liberty Records's *Hooker and Heat* which features Canned Heat and John Lee Hooker. There is also MCA's 1993 release *Blues Summit,* which has duets with B.B. King and many other artists like Robert Cray, Buddy Guy, Ruth Brown, Etta James and Koko Taylor.

Willie Dixon: below on cello.

PHOTOS: RALPH HULETT

As the years went on, Dixon managed to keep up with the times. In the 1970s he upgraded and modernized many of his old classics on Columbia's *I Am The Blues*. The selections here display Dixon's blues themes— from the lure of love with "You Shook Me," "I Can't Quit You Baby," "Back Door Man" and "Spoonful" to the hoodoo superstitions of the Delta with "The Seventh Son" and "I Ain't Superstitious." In 1986, he co-wrote the song "Don't Tell Me Nothin'" with former Band frontman Robbie Robertson and performed it on the soundtrack to the film *The Color of Money*. Then in 1988 his career kicked back into high gear with the release of The *Chess Box* on Chess-MCA Records. This 36-track, two-cd retrospective of his best songs include performances by a huge array of blues greats like Dixon, Muddy Waters, Howlin' Wolf, Little Walter, Bo Diddley, Lowell Fulson, Koko Taylor, Little Milton, Otis Rush and Jimmy Witherspoon. The set sold surprisingly well and was a testament to Dixon's talents as a singer, songwriter, producer and backup musician. He also released a new album in 1988, *Hidden Charms* on Bug/Capitol Records. As if this wasn't enough, the following year Quartet Books published his autobiography, *I Am The Blues*, co-written by Don Snowden.

In the fall of 1990, Dixon returned to the concert circuit and performed at the Benson & Hedges Blues Festival in New York. It had been a long road and unfortunately, performing had become a challenge. Throughout the '70s and '80s his health had deteriorated due to diabetes. In 1992 he died of heart failure in Burbank. He was a fascinating man and was a direct and sincere conversationalist. I will never forget the time I shared with him talking about music. He had a contagious enthusiasm that inspired me to pursue entertainment photography and to meet other blues performers. In spite of his many accomplishments he came off as a very humble musician who wanted to use his talent to help other aspiring musicians.

Dixon is gone, but his legacy continues to inspire musicians everywhere. The blues influence comes and goes like the waves — they lap on current sounds and change them just as the water shapes the shore. Dixon's impact on music has indeed withstood the test of time. In fact, it can be thought of as a continuing tradition. But after all, that is exactly what blues music is. RCN

Ralph Hulett is a rock photographer and the co-author of two Led Zeppelin books ***Whole Lotta Led*** and ***Good Times Bad Times***. Used with permission from ***Relix Magazine*** www.relix.com

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A Splendid Addiction

The California Antique Phonograph Society celebrates "Talking Machines" at their annual show

BY GEORGE PAUL AND BRUCE PETERSON

As readers of *Record Collectors News* can attest, aficionados of recorded sound seek out LPs, 45rpm and 78rpm records – as well as the vintage machinery to play them – all of which may be 50-60 years old these days. A somewhat smaller fraternity seeks out records and phonographs dating back a century or more.

These antique "talking machines" usually wind up with a crank and the records play without the use of electricity. With no volume or tone controls on these ancient phonographs, the music has an eerie "presence" that collectors liken to a time machine. As one enthusiastic adherent recently exclaimed, "What a splendid addiction!"

The earliest phonographs that were available to the public may be divided into two general categories: those playing disc (flat) records, and those playing cylinder records.

Both formats were envisioned from the first (1877) by the inventor of the phonograph, Thomas Edison. By the mid-1890s, prices had dropped enough for middle-class families to begin buying cylinder phonographs and records, as well as the rapidly evolving disc-playing machines (called "Gramophones") and flat records. (Nowadays, some early 1890s talking machines can be worth as much as a brand-new luxury car!)

Surprisingly, the cylinder and disc formats coexisted as competing products until 1929, after which time the 78rpm disc ruled supreme until the appearance of LPs in 1948, and 45s in the following year. Even so, the venerable 78 persisted as a viable product until the late 1950s. Millions still survive in attics, basements, and barns.

CAPS Show
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UFCW Halll
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WHAT'S THE ATTRACTION?

As you'd expect, some collectors seek out particular music such as jazz, or certain artists such as Blind Lemon Jefferson. What might surprise you is that others buy records solely for their artifact value. For instance, most cylinder records are about 4" long and 2¼" in diameter.

Variations from this configuration – and the specialized phonographs designed to play them – are avidly pursued, regardless of what may be recorded on them.

Some collectors focus on the many types of phonographs available, keeping only a token few records to demonstrate their machines. Conversely, many record collectors have no interest in machinery; they purchase only those phonographs necessary to play the records in their collections.

Other collectors want only cylinder type machines and records. Some collectors buy only "external horn" talking machines, similar to that seen in the famous RCA Victor trademark of Nipper listening to "His Master's Voice."

Still others seek out Victrola-style phonographs with "internal horns" hidden inside attractive wooden cabinets. Some enjoy salvaging their finds from a pile of rusted metal into working examples, while others purchase only fully restored phonographs.

Whether your interest is mechanical, historical, or musical, collecting antique phonographs and records offers broad appeal and fits all budgets. Phonographs can range from the ubiquitous Edison cylinder machines and Victor tabletop Victrolas to the more exotic machines such as the 24 Cylinder Multiphone "Jukebox".

The California Antique Phonograph Society is a worldwide organization dedicated to promoting the enjoyment of antique phonographs and records through its quarterly journal, *The Sound Box*, and its annual show and sale held each August. This year's show will be held on Sunday August 14th at the UFCW Hall, 8530 Stanton Avenue in Buena Park, California. The show is preceded by a banquet on Saturday evening, August 13th featuring Clara Deck, Senior Objects Conservator at The Henry Ford Museum in Dearborn, Michigan. RCN

For more information, go to the CAPS website www.antiquephono.org, or call Bruce Peterson at 949-597-8378 or Mari Reed at 760-242-5748.

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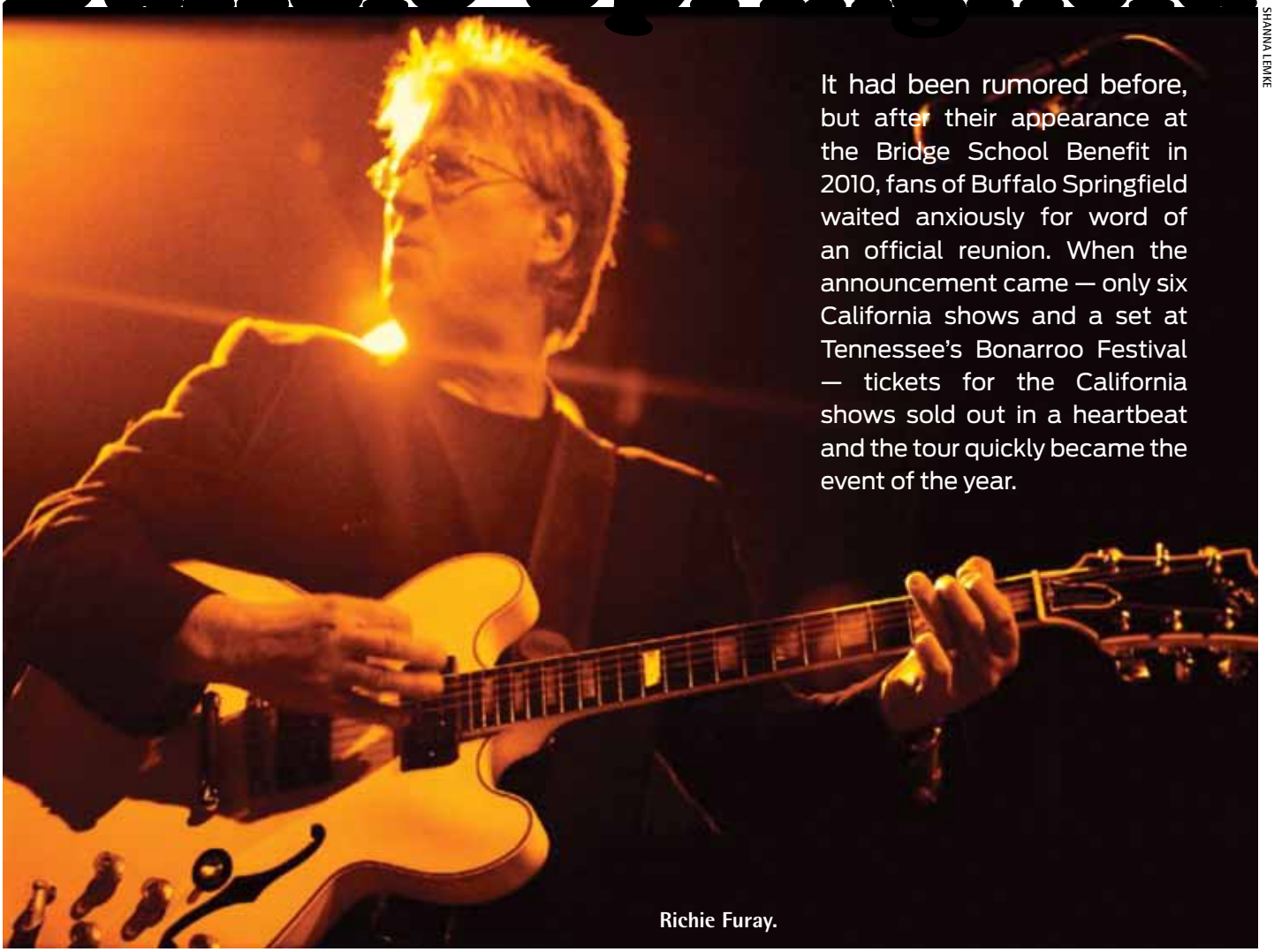
Buffalo Springfield



SHANNA LEMKE

It had been rumored before, but after their appearance at the Bridge School Benefit in 2010, fans of Buffalo Springfield waited anxiously for word of an official reunion. When the announcement came — only six California shows and a set at Tennessee's Bonarroo Festival — tickets for the California shows sold out in a heartbeat and the tour quickly became the event of the year.

Richie Furay.

BY CRAIG MOORE

The moment Neil Young, Stephen Stills and Richie Furay made their first entrance as a group since 1968, at the incredible Fox Theater in Oakland the audience exploded with a deafening and prolonged standing ovation. The group actually appeared to be somewhat surprised by the magnitude of the response and Richie Furay in particular didn't stop grinning for the next 10 days. Furay's opening vocal line from "On The Way Home" only served to increase the decibel levels coming from the crowd, who remained standing for the entire show – with the exception of an attentive seated listening for Richie's "Sad Memory." It was the only night of the tour wherein the generally silver-haired audience basically stood for the duration and reacted like teens at an AC/DC concert.

The set list remained constant for the series, also including "Rock And Roll Woman," "Burned," "A Child's Claim To Fame," "Do I Have To Come Right Out And Say It," " Go And Say Goodbye," "I Am A Child," "Hot Dusty Roads" and the first Neil Young song Stephen and Richie learned prior to the formation of the band, "Nowadays Clancy Can't Even Sing." There were pleasant surprises in the set including Stephen's "Everybody's Wrong" and Furay's fabulous dual guitar lead pop rock classic "My Kind Of Love" that Neil introduced nightly as a "box set special."

In Oakland, the band had the humor and appeal of a young garage band just starting out, rough edges on display, cracking jokes

continued

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- Michael Fremer, *Stereophile*, February 2010

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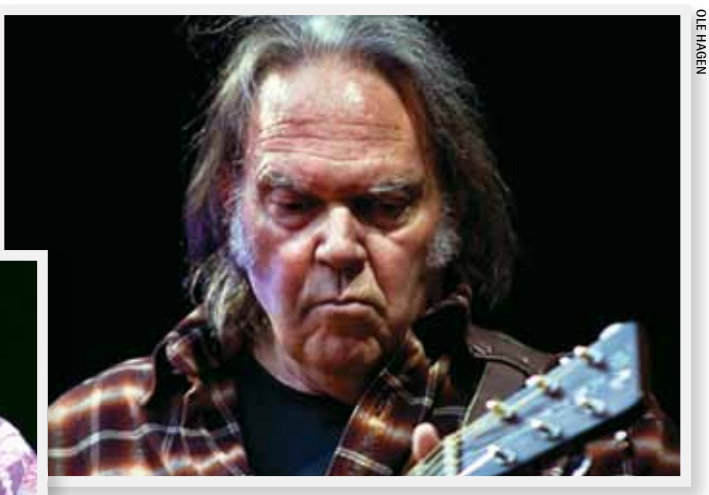
continued

about a few bumps in the road and kibitzing both with the crowd and each other with great humor and joy. At one point during Show 1 when perhaps the adrenaline was overflowing, Neil said quietly over his shoulder "take your time," and over the series the band became more and more comfortable within itself. My being close enough to see and hear much of the onstage banter show to show was enlightening and entertaining.

They clearly loved being on stage together. This personal warmth came across in spades and continued throughout the tour, with Stills coming to the edge of the stage, taking off his glasses and smiling while flipping picks to the audience. At L.A.'s Wiltern Theater a poorly placed monitor cable almost sent him into the orchestra pit as he was about to repeat this greeting, although there were several hundred people close enough and willing to catch him had that happened.

In Oakland, Neil took to calling the rest of the band "Squirrel" – Stills was "Blue Squirrel," Furay was "Kind Squirrel" and Neil was "Broken Squirrel." Indispensible drummer/vocalist Joe Vitale and bassist Rick Rosas were squirrels as well although what breed I can't recall. Neil typically used "Kind Squirrel" to introduce Richie Furay and the all-time Springfield classic "Kind Woman" which Furay nightly dedicated to the song's inspiration, his wife of 44 years, Nancy.



OLE HAGEN

MINDS EYE

Stephen Stills (left); Neil Young (above).

Young typically introduced the band as "Buffalo Springfield – we're from the past" to an uproarious response. Not surprisingly, "Mr. Soul," with more of his humorous introductions, always brought the proverbial house down, and some nights it was as much as twice as long as on others! Watching Stills and Furay trying to guess how and when it was going to end from night to night was a gas.

Simply the sight of Neil walking across the stage to face Stephen for a seat-of-the-pants jam in the middle of set closer "Bluebird" brought the audience to full shout, and the song varied in length and intensity from night to night. Only the riff to get out of the jam and back to the ending was rehearsed, and that riff and power chord break was sheer glory in its execution.

The encore trilogy included another surprise – "Broken Arrow," a slowed-down, spine-tingling masterpiece with Stills on piano and Young and Furay on harmonies and evocative acoustic guitars. This was followed by a bluesy, ballsy rendition of "For What It's Worth," which Neil more than once during the intro thanked Stills for their "big hit record."

The set finale was a raucous, powerhouse and unpredictable version of Young's "Rockin' In The Free World" which he introduced as a new "Buffalo Springfield series" of "songs we would have done and the way we would have sounded if we had been together all these years." With Stills singing a verse and jamming on a Flying V, and all three singing the chorus it would be impossible to argue the point. At Show 5, at the Santa Barbara Bowl, the ending to this closer became undeniably the most psychedelic, heaviest and exciting version of the tour. With two totally false, tripped-out, insane endings leading back to the chorus and slashing power-chords to actually end it there was enough adrenaline in the crowd to either have the band just start the set over, or for all of us to just fall over dead.

OK, nitpickers. No, they didn't do "Sit Down I Think I Love You," "Down To The Wire," "Hung Upside Down" or "Expecting To Fly," all great tracks that hopefully they will consider adding in the fall. And no they weren't flawless in execution every night, every song – but had there been 12 more shows, I would have broken the bank, maxed out every credit card, and I'd still be in California witnessing the coolest, most righteous reunion of them all. Buffalo Springfield 2011 is as joyful and reassuring as rock 'n roll can get. RCN

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BOOKS

Garage Records Price And Reference Guide

The definitive work on an important genre

BY STEVE PROPES

The collecting universe is full of price guides, with books on jazz, blues, rockabilly and doo-wop having the longest history. Then there are the at least two country and western price guides, at least one for northern soul and a few others I've only heard rumored... like ones for '70s funk and hip hop. And is the world ready for a Belgian popcorn guide? Only the market will tell the tale.

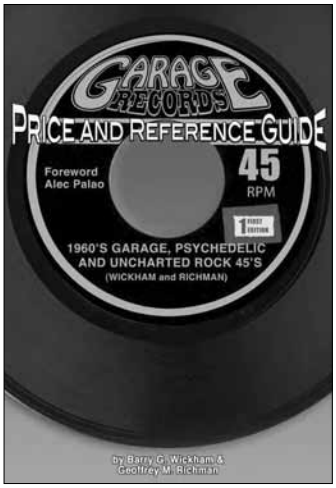
One of the more recent entries in this price guide sweepstakes is Barry G. Wickham and Geoffrey M Richman's "Garage Records Price And Reference Guide."

Now that's a genre that ranges from early 1960s hits by the Kingsmen and the Trashmen and up to...well, it's in the guide.

A copy of "Louie Louie" on Jerden is listed at $100, unless it's a five-buck boot. On Wand with picture sleeve, it's $40, without a flat ten spot...unless it has as the flip "Little Green Thing" which pushes it back up to $40.

Artist listings show hometown or home state where known, which is very helpful if you're just researching, bands from a particular area. Listings are shown as artist or group; where from (if known); label; description (which can include pressing, boot, picture sleeve, etc.); a and b-side titles, value; year of release (again, if known) and a biggie: where the record was pressed (if known, with 15 pressing plants to choose from), which sets this book apart from any other price guide and hopefully will be added to other similar works.

With 428 pages of listings and a 49-page appendix of color photos of rare labels, there's something like 10,000 plus individual records listed, often with "I didn't know that information." The work includes a foreword by respected rock researcher Alec Palao that gives some context to the term "garage" and hints at various subspecies that have flowered since the first garage door opener was laid down...or something like that.



The guide includes 428 pages of listings and a 49-page appendix of color photos of rare labels, there's something like 10,000 plus individual records listed.

All in all, the definitive work on an important and probably the most teen-imbued genre out there. RCN

For additional information, go to www.garage45priceguide.com or email the authors at info@garage45priceguide.com.

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BEBOP & BEYOND

The Modern Jazz Quartet Meets the Beatles

BY ARMAND LEWIS

Musical groups are notoriously hard to keep together. Musical differences, personalities as well as financial pressures always conspire in one way or another to break up bands of all musical genres. There have been groups that have achieved long term success, but few have lasted longer than the Modern Jazz Quartet. Originally formed in early 1950s, The MJQ stayed together for decades, making literally dozens of albums over the course of thirty-five years. And from 1955 forward, the personnel always consisted of John Lewis, piano; Milt Jackson, vibraphone; Percy Heath, bass and Connie Kay on drums.

After making their early albums for Savoy and Prestige, by the late 1950s, The Modern Jazz Quartet settled in at Atlantic Records. Atlantic would remain their home base for the next thirty years, but at one point in the 1960s, the world's longest lasting jazz group recorded for the world's greatest rock band.

When The Beatles formed Apple Records in 1967, they needed to produce more records than just their own, so they began looking for acts to fill out the label's release schedule. Among pop acts like Mary Hopkins, James Taylor, and Badfinger, the label signed The Modern Jazz Quartet for two LPs — the only jazz records released on Apple. Long out of print, these rare albums have just been re-issued together on one CD: *The Modern Jazz Quartet – Under the Jasmin Tree / Space* (Apple 82452).

Under the Jasmin Tree is a fairly representative album for those familiar with the Modern Jazz Quartet. The MJQ was known for their precise but swinging ensemble work and vibraphonist Milt Jackson and percussionist Connie Kay start things off with a percussive introduction on "The Blue Necklace" – setting a vaguely Middle-Eastern feel to the John Lewis composition.

The suite "Three Little Feelings (Parts I, II, III)" has a much more conventional jazz feeling. Many of John Lewis' compositions reflected his classical training and, though he can swing with the best jazz pianists, his at times quiet, contemplative approach complemented Milt Jackson's ethereal vibraphone to create a practically hypnotic effect. Like classical music, the MJQ requires the listener to listen with undivided attention to get the full impact of what they're doing.

"The Jasmin Tree," a propulsive blues with another vaguely exotic feel to it, is notable not only for the ensemble work of the entire group, but for percussionist Kay's use of odd (for jazz) percussion instruments including triangle and finger cymbals.

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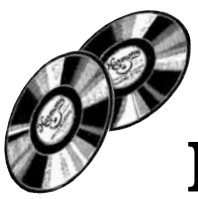

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continued

Though the first two songs on the album *Space* are titled "Visitor from Venus" and "Visitor From Mars," the compositions are textbook examples of the groups' bebop influenced chamber jazz. The album's title likely refers to the light airy quality of the group's playing and the space between notes and musical phrases utilized in the performances – both of which are trademarks of the MJQ.

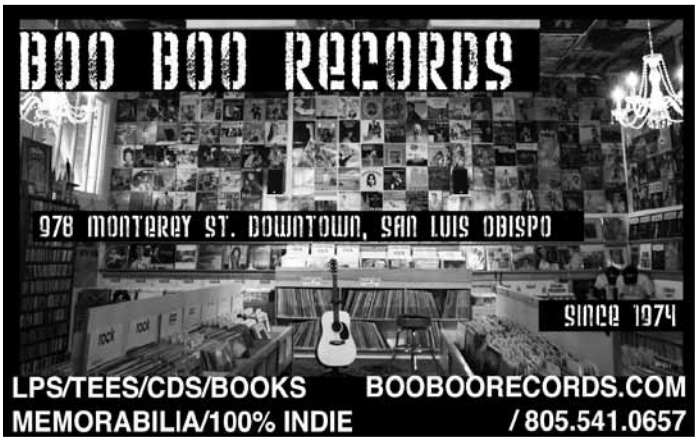
Unlike *Under The Jasmin Tree*, the *Space* album features several tunes from other composers – notably the standard "Here's that Rainy Day" and an extended version of "Adagio From Concierto De Aranjuez".

As a bonus track, there is a previously unreleased MJQ rendition of the Beatles' "Yesterday."

As a bonus track, there is a previously unreleased MJQ rendition of the Beatles' "Yesterday." Taken at a relatively fast tempo, which emphasizes the melody over the inherent emotion in the tune, it's a bit puzzling as to why it was left off of the original LP. It moves and it swings, but it still maintains the beauty of the original composition.

These two MJQ albums came at a time when jazz album sales were declining and relatively modest sales were not going to inspire The Beatles to record more of them. Even so, within a few years, extended jazz influenced guitar jams would be included on solo albums by John Lennon and George Harrison. One wonders if the four lads from Liverpool might have been slightly influenced by this other famous foursome. RCN

Armand Lewis buys and sells rare jazz LPs. He can be reached at mrbluenote@peoplepc.com)



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RCN RECORD SHOW CALENDAR

Calendar listings are free and on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify information! Send calendar listings to jim@recordcollectornews.com.

SUNDAY JULY 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

SATURDAY JULY 9

West Los Angeles, CA The Sunset Strip Record Swap at the former Tower Records parking lot, 8801 West Sunset Blvd. Sponsored by KLOS 95.5, Record Collector News and the Sunset Strip Business Association. Noon to 7 pm. Admission: Early Bird noon to 2pm is $15 or $10 with canned good. After 2pm admission is free. 818-209-5685 for info

San Diego, CA. San Diego Record Show. The Center, 3909 Centre St. $5. 9am-2pm. 619-334-8833

SUNDAY JULY 10.

San Francisco, CA Rock 'N' Swap in Exile. Light Rail Studios 672 Toland Place. SF 94124. $3. 8am-4pm. 415-312-3854

SATURDAY JULY 16

New York City, NY. The New York City Record and CD Show. Holiday Inn, 440 W. 57th Street. $6. 10am – 4pm

SUNDAY JULY 17

Fountain Valley, CA. The Black Market Punk, Hardcore, Surf, Garage, Rock, Metal Swap at TKO Records. 18948 Brookhurst Street. 12-5pm. FREE. 714-962-0500

Chino,CA. The LA Orange County Audio Society, (Publishers note: the biggest, baddest, coolest audio society on the planet) presents an exclusive tour of Manley Labs led by the amazing EveAnna Manley, President of Manley Labs. Great raffle, lunch and beverages served. Manley Laboratories, Inc. 13880 Magnolia Ave. Chino 91710 2-5pm. FREE 909-627-4256

Hillside, IL. Chicagoland Record & CD Collectors Show. Best Western Chicago Hillside – 4400 Frontage Rd. Hillside IL. $3. 9am-4pm. 631-898-1533

SUNDAY JULY 31

Buena Park, CA. Greater Orange County Record Show. UFCW Hall – 8350 Stanton Ave. 10am-3pm $3. 626-963-9717

SUNDAY AUGUST 7

Buena Park, CA. LA Orange County Audio Society presents the Fifth Annual HeadRoom and Friends Event. Free Food. Great raffle if you love headphones, you don't want to miss this event. Holiday Inn 7000 Beach Blvd. Buena Park. Free.

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE.

SATURDAY AUGUST 13

San Jose, CA. San Jose Super Toy, Comic and Record Show. Santa Clara County Fairgrounds. $5. 11am-4pm. 408-298-1709

SUNDAY AUGUST 14

Buena Park, CA. The California Antique Phonograph Society's 26th Annual Antique Phonograph, Music Box, Mechanical Music and Record Show and Sale. 9am-3pm. 8530 Stanton Avenua Buena Park, CA. Admission $5.

Newark, CA. The Newark Music Swap Meet. Newark Pavilion, 6430 Thornton Ave. $3. 10am-4pm. 408-263-5127

SATURDAY AUGUST 20

Culver City, CA. Yes! Not Another West Side Record Show! Veterans' Memorial Teen Center. 4117 Overland Ave, 90230. Early Bird 8am-10am $10; regular admission 10am -3pm. $5. 818-209-5685

SATURDAY AUGUST 28

San Rafael, CA. Eddie Hoover Memorial Parking Lot Swap Meet. Parking Lot Swap Meet behind 45 Mitchell Blvd. Free. 7am-11am. 510-415-0726

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